

Teaching

AMERICAN ART *of* SELF PROTECTION

*from Hollywood to
Guadalcanal*



CORPORAL SAMUEL B. CUMMINGS

Streamlined Jiu-Jitsu

PRICE
\$1.00

Howe
For
Victory
Cpl Cummings

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217 Pantages Bldg.
Hollywood, California

A Surprise for the Japs

If ever a Japanese soldier looking for a good fight, runs up against a Yank trained by Private Sam Cummings, he'll be in for a surprise because Cummings is the one man in Uncle Sam's Army who can beat the Japs at their own jiu-jitsu tricks.

Cummings, who is regarded as one of the world's foremost judo experts, is conducting regular classes at the Fort Riley, Kansas, Military Police Replacement Training Center. Sam is one of the few men in the United States to have won the famed Black Belt, highest Imperial Japanese Government award for jiu-jitsu.

To get this high rating in a country where the trick wrestling is a national sport, Cummings had to be one of the best judo tossers in the business. Right now he is throwing all his knowledge right back at the Japs, plus a little more.

Part of the instruction to his fellow men and officers is "how to kill a Jap in about ten seconds."

Sam's Fort Riley course is nicely balanced between Chinese and Japanese tricks and the "dirty" fighting tactics of the Commandos of today. —(American Weekly, Nov. 29, 1942.)

Dedication

This book is dedicated to:

Dr. and Mrs. Charles H. Reid of Hollywood, Calif., for their inspiration and unselfish work in helping me compile this volume;

Lieutenant Wm. J. Hall,

Sergeant Wm. H. James,

Pfc. Earl E. Fusilier, of the United States Army, and

Captain Gray of the Civilian Guard—all of whose untiring efforts made this book possible.

Also to Captain Richard Whitehill,

Captain Edward S. Stafford,

First Lieutenant Robert L. Payne, Jr., all of the United States Medical Corps, and to Army Nurse Second Lieutenant Anna E. Holmes, without whose medical skill there would have been no author.

Foreword

In presenting this booklet on the American Art of Self-Protection it has been the aim of the author to suggest and portray certain holds and leverages or leverage pressures which may be used for the purpose of protecting oneself against attack, or reversing the tables—rendering the attacker “hors de combat.”

Corporal Cummings became interested in this work while serving in the United States Navy and in later seeking to educate himself along these lines he travelled practically around the world, securing knowledge from the Javanese and Chinese among others, over a period of years. Later he travelled to Japan, where he spent considerable time indulging in their national sport—JUDO.

In the same pursuit of knowledge he has participated in much “rough and tumble” fighting or as it is better known in some parts, “river bottom” fighting, the better to enhance his knowledge of combat tactics. Patiently he experienced and studied and finally drew from each method that which he thought would be of value in the aggregate—thus was evolved the Cummings American Art of Self-Protection.

Corporal Cummings enlisted in the United States Navy during the first World War, April 1917, and served until May, 1922. In this present war he enlisted in the United States Army in July 1942 in Los Angeles, California, and was immediately appointed Instructor in Disarm Combat at San Pedro, California. From there he was assigned to Fort Riley, Kansas as Disarm Combat Instructor and after three months there was sent to Guadalcanal where he was assigned under Class A Detached Special Service as instructor in Disarm Combat, and where he had the pleasurable honor of seeing his system adopted as official by the various branches of the armed forces.

Preface to Combat

The various methods of defense and attack pictured and explained herein will prove to be healthful as well as practical; for by their practice one can build perfect body coordination and muscular rhythm. Practicing them is zestful fun, as they are neither exhausting nor dangerous—if care is taken not to exert full strength. Always keep in mind the fact that you can dangerously injure your friends by using undue pressure or strength in practice.

The system of defense which you are about to learn is in actuality a deadly weapon; for with it you are as surely armed as if you carried a gun or club. Indeed it is more deadly in that by its proper use you can disarm and overcome an armed opponent.

Remember that this is a science—muscle dominated, and brain directed.

Physical strength is of secondary importance to a knowledge of the human body and its vulnerabilities.

Each hold or maneuver should be learned slowly. Speed is a result of increasing rhythm, which in turn is only acquired by constant practice.

As a beginner you will most quickly understand these basic laws of self-defense by learning to differentiate immediately between your instinctive reaction to combat, which is always automatic and untrained, and the properly trained and conditioned reflex which you will develop through this work. Separate these two in your mind right now, for you will use them both in your studies.

Examine Figure 1. Here you see (A) using a properly trained reflex—it is called a BASIC hold.

Now look at Figure 18. Here you see (A) making an instinctive and untrained grab. Any such thoughtless or automatic reaction is called a NATURAL hold. Here then you can see the difference about which we have been talking.

Henceforth we will separate these maneuvers by the names BASIC and NATURAL.

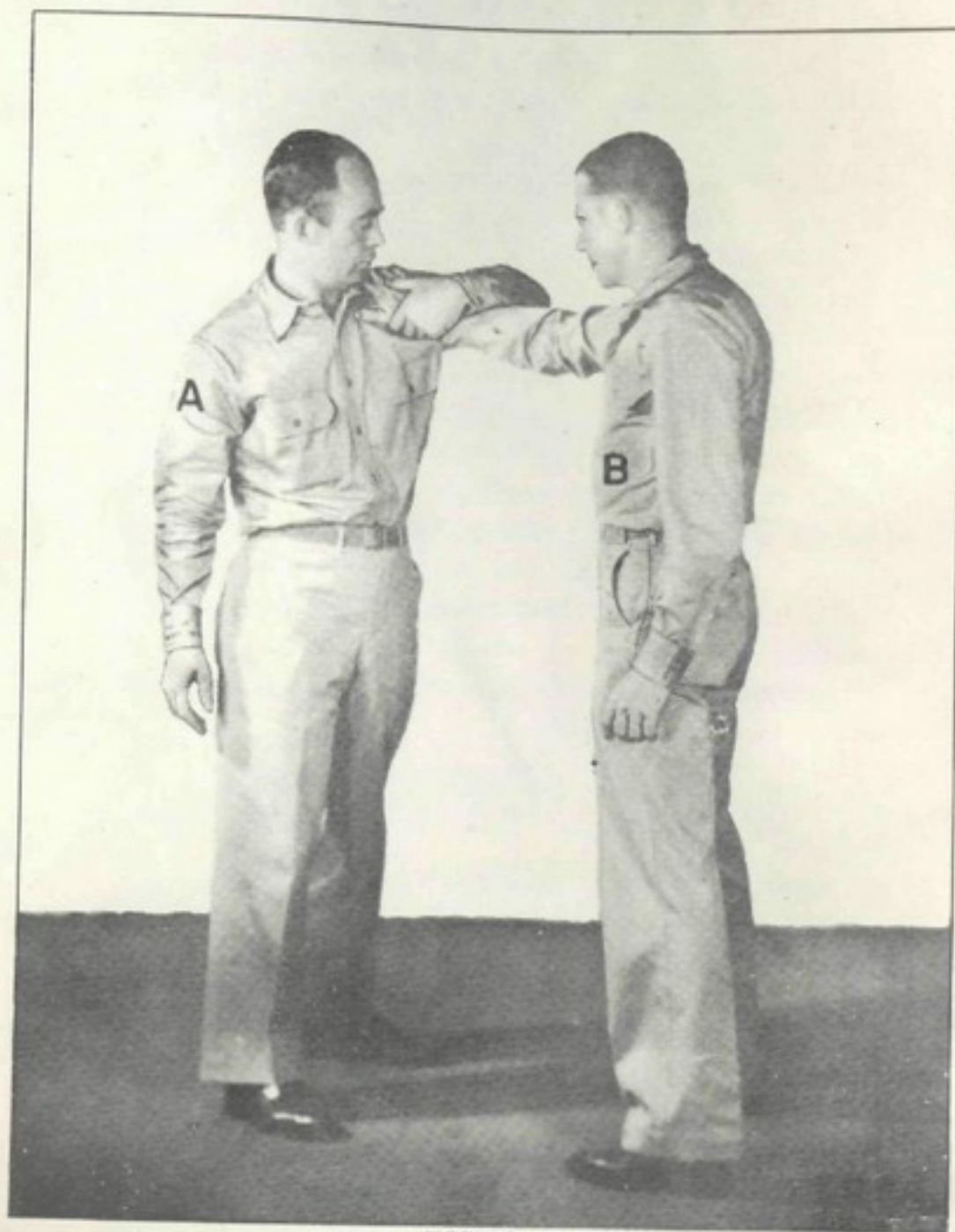


FIG. 1

Defense Against Shoulder Grab

B grabs A by the left shoulder with his right hand. This is a **natural** offensive gesture. A reaches up with left hand and takes hold of B's right hand by placing the fingers around the ball of the thumb, and the thumb on the knuckles of B's hand. This, and the following counters by A are **basic**, or trained movements. By pulling with the fingers and pressing downward with the thumb A twists B's hand off his shoulder, palm up. . . .



FIG. 2

. . . . Immediately A's right hand is moved up and takes hold of B's hand in a parallel and identical grip with the left hand then, by stepping backwards with the left foot and applying pressure to the hand downward, with the thumbs exerting pressure on the knuckles, A forces B to the floor, with the hand bent over at the wrist, as shown in Figure 2. This is known as **Basic Hold No. 1**.



FIG. 3

Another Defense Against Shoulder Grab

B grabs A by right shoulder with left hand. A reaches across his own chest with the left hand and takes hold of B's left hand by applying his fingers around the outside of B's hand, the thumb pressing against the knuckles. Stepping backward with the left foot, and again applying pressure with both hands (as described in the previous movement) in a downward direction . . .

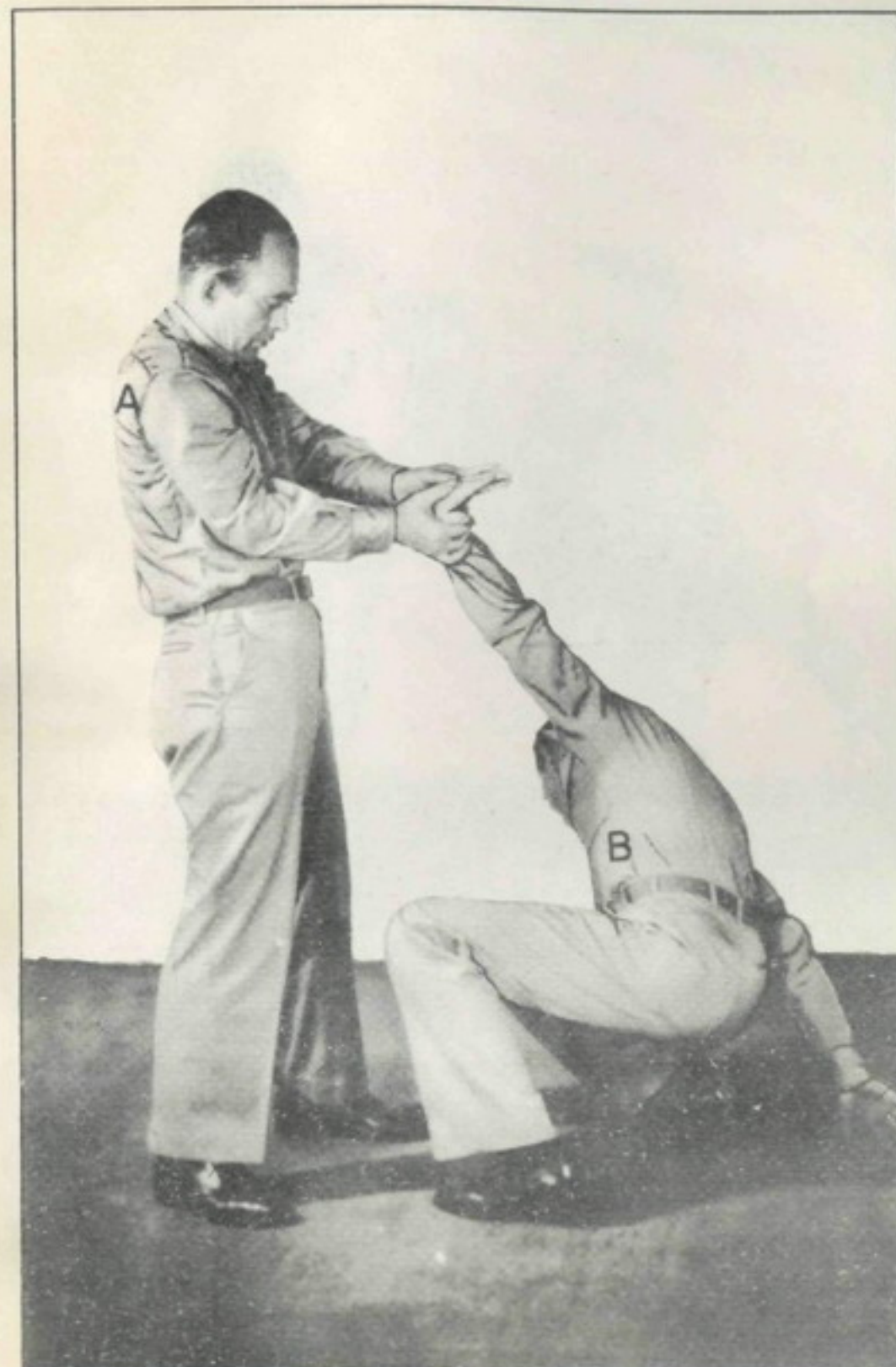


FIG. 4

. . . . A forces B to the floor, by causing him to turn away from A, using his own arm as a pivot, as shown in Figure 4. This movement is known as **Basic Hold number 2.**



FIG. 5

Defense Against Lapel Grab

B grabs A's shoulder clothing with a firm grip with left hand. A pins B's left hand to his (A's) shoulder with his own left hand, at the same time striking at B's chin with his right hand. This causes B to turn his body away from A—allowing A's right forearm to smash against B's left elbow, which will immediately cause B to fall or B will receive a broken arm.



FIG. 6

Choke Break

B attempts to choke A. A quickly shoots both arms, palms together, upward between B's arms—causing B to relinquish his hold on the throat. . .



FIG. 7

... A then pins B's right arm (Fig. 7) by wrapping his left arm firmly around B's right arm at the elbow, and grabbing B's left elbow tightly with his left hand. A then strikes with the heel of his right hand under B's chin, forcing B to fall over backward.



FIG. 8

Another Method of Breaking Choke

A, after breaking B's hold on throat (as in Figure 6) pins B's right arm as before and applies the heel of the right hand to B's chin. . . .

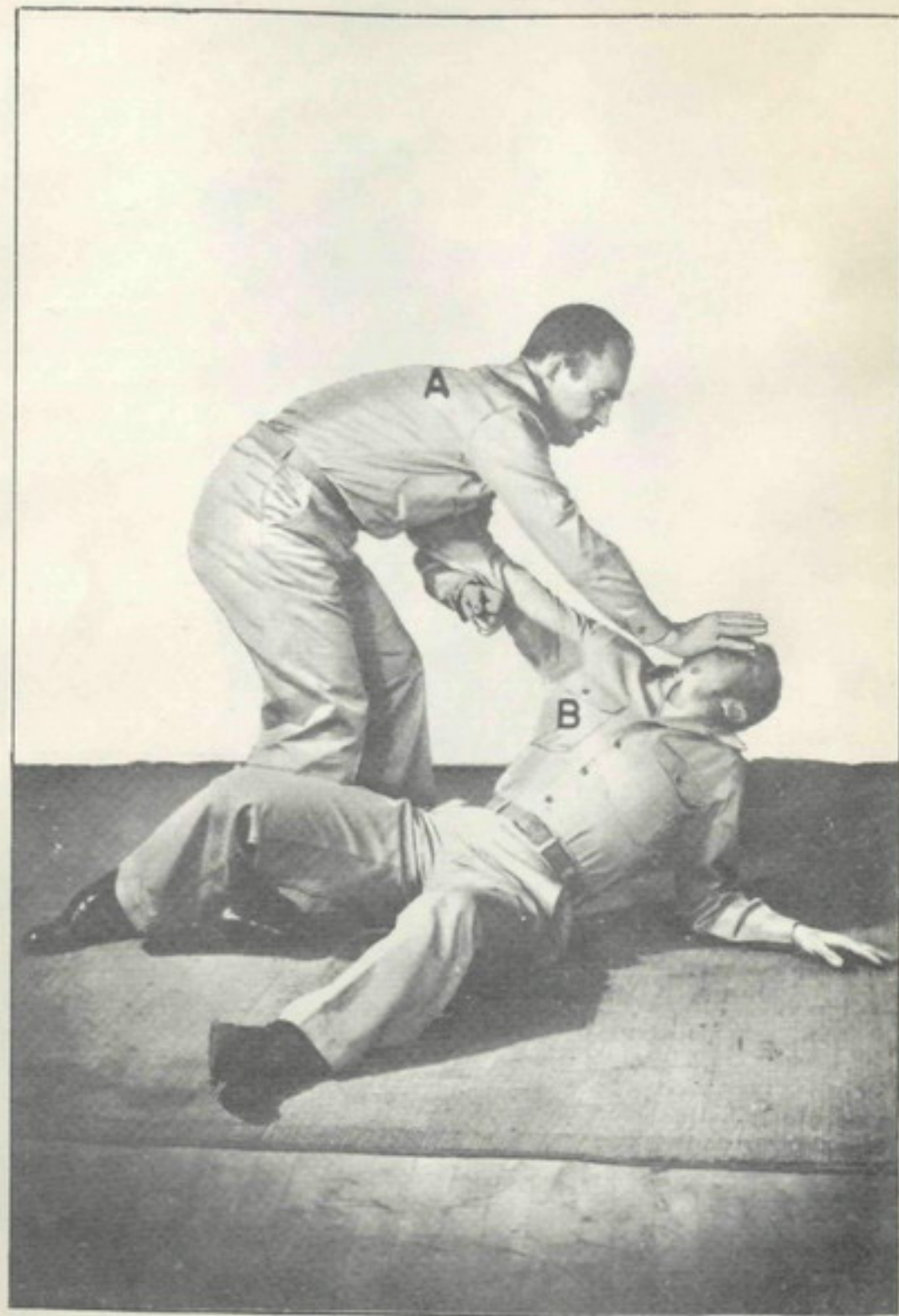


FIG. 9

. . . . He may simultaneously step with his right foot outside and in back of B's right foot, and by applying pressure on chin, cause B to fall backward as in Figure 9.

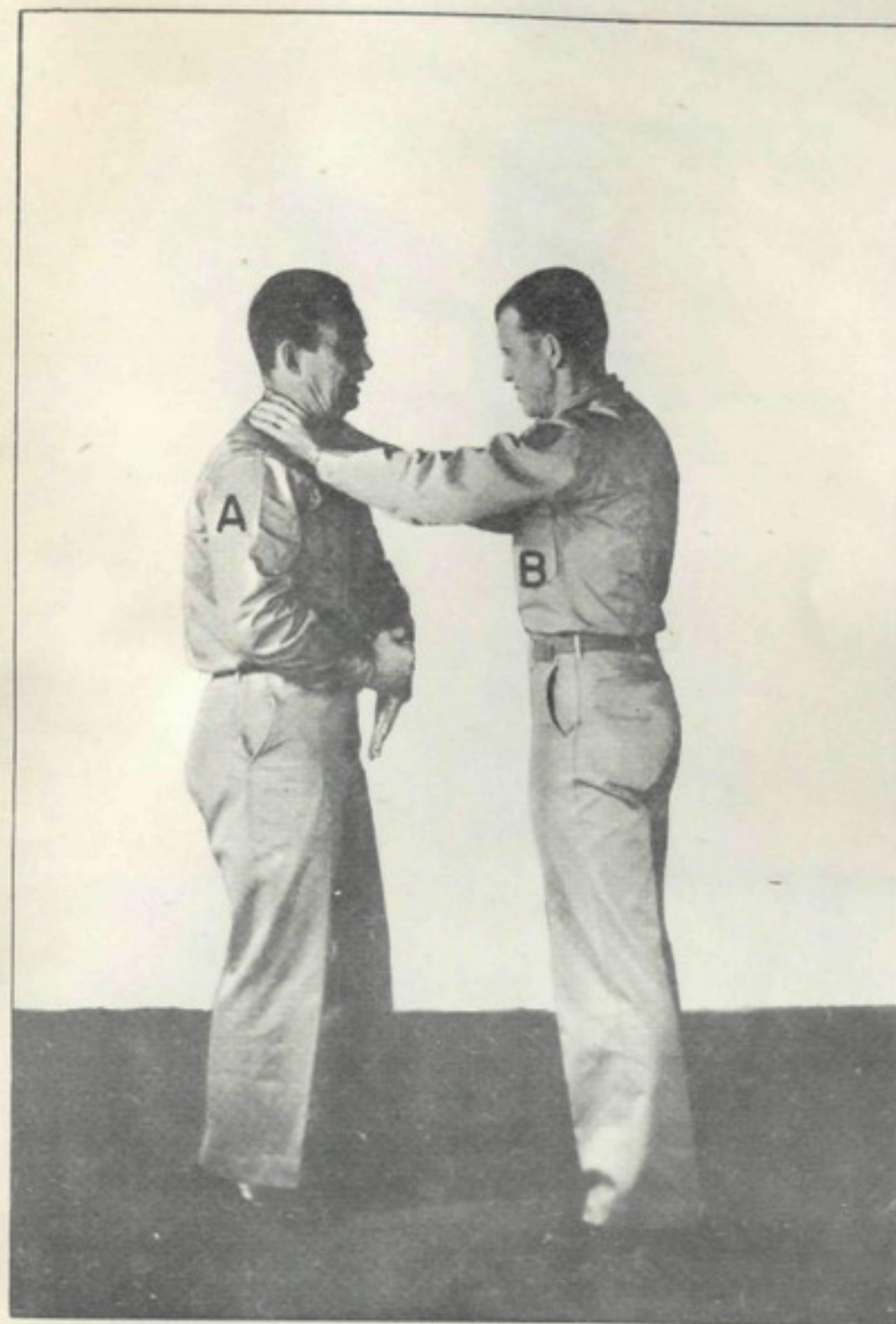


FIG. 10

Another Way to Break Choke

With his hands at his sides A grabs his own left thumb with his right hand, shoots his arms upwards, as before, breaking B's hold, and



FIG. 11

. brings the outer edge of his left hand sharply down on the bridge of B's nose. (Fig. 11.)

Break From Handshake

Following handshake, A pivots quickly to his left on the ball of his left foot, twisting B's hand palm upward and,

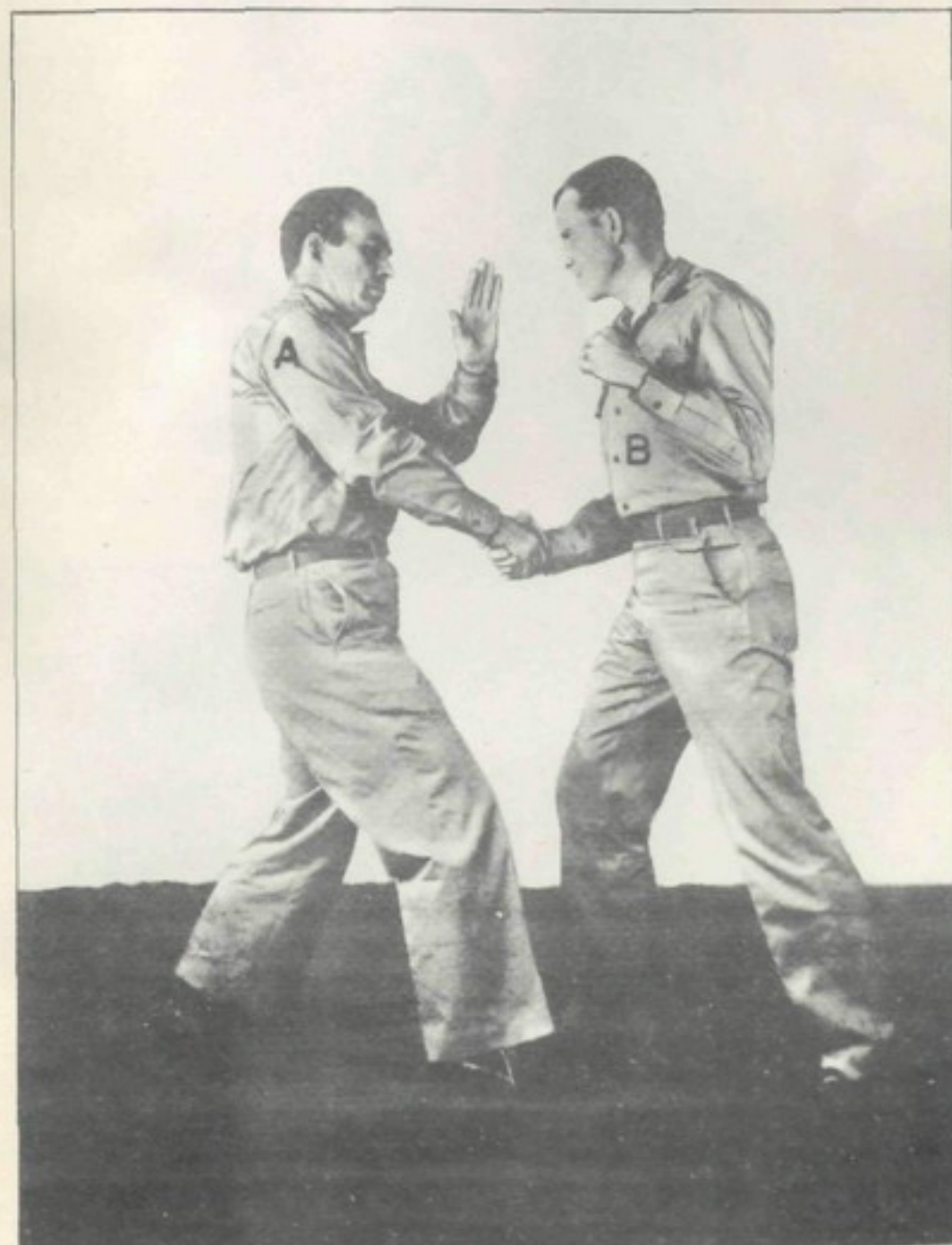


FIG. 12

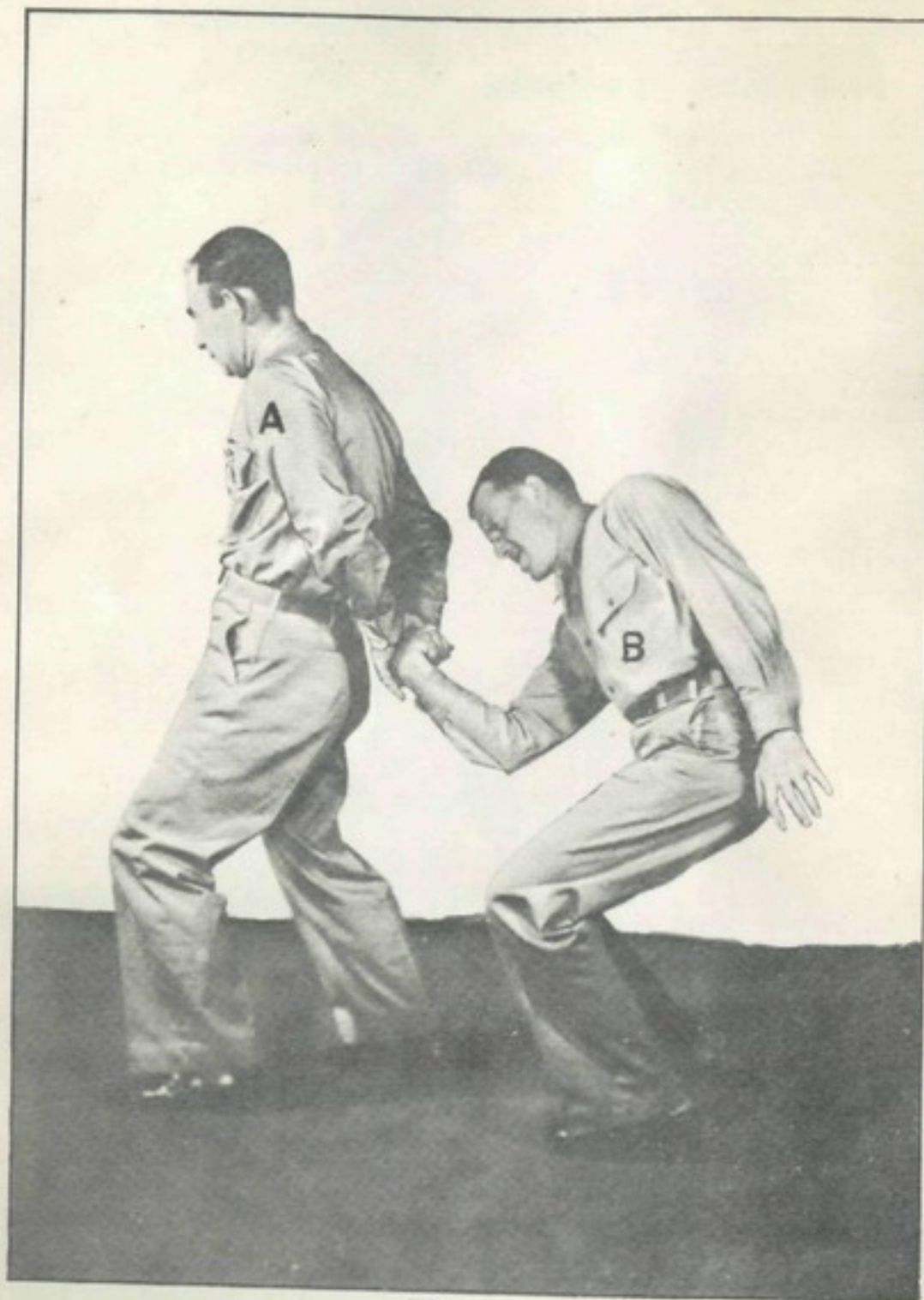


FIG. 13

... as he faces away from B, reaches quickly back with his left hand, grabbing with his fingers around the outside of B's hand, at the same time applying pressure with his left thumb to the first knuckle of B's little finger. By bending his knees and pressing downward at the same time with both hands, he forces B to assume the position shown in Figure 13.

To Break a Forearm or Wrist Grab

Right hand to right or left hand to left. B grabs A's right forearm with his right hand, palm downward. A pins B's right hand to his arm



FIG. 14

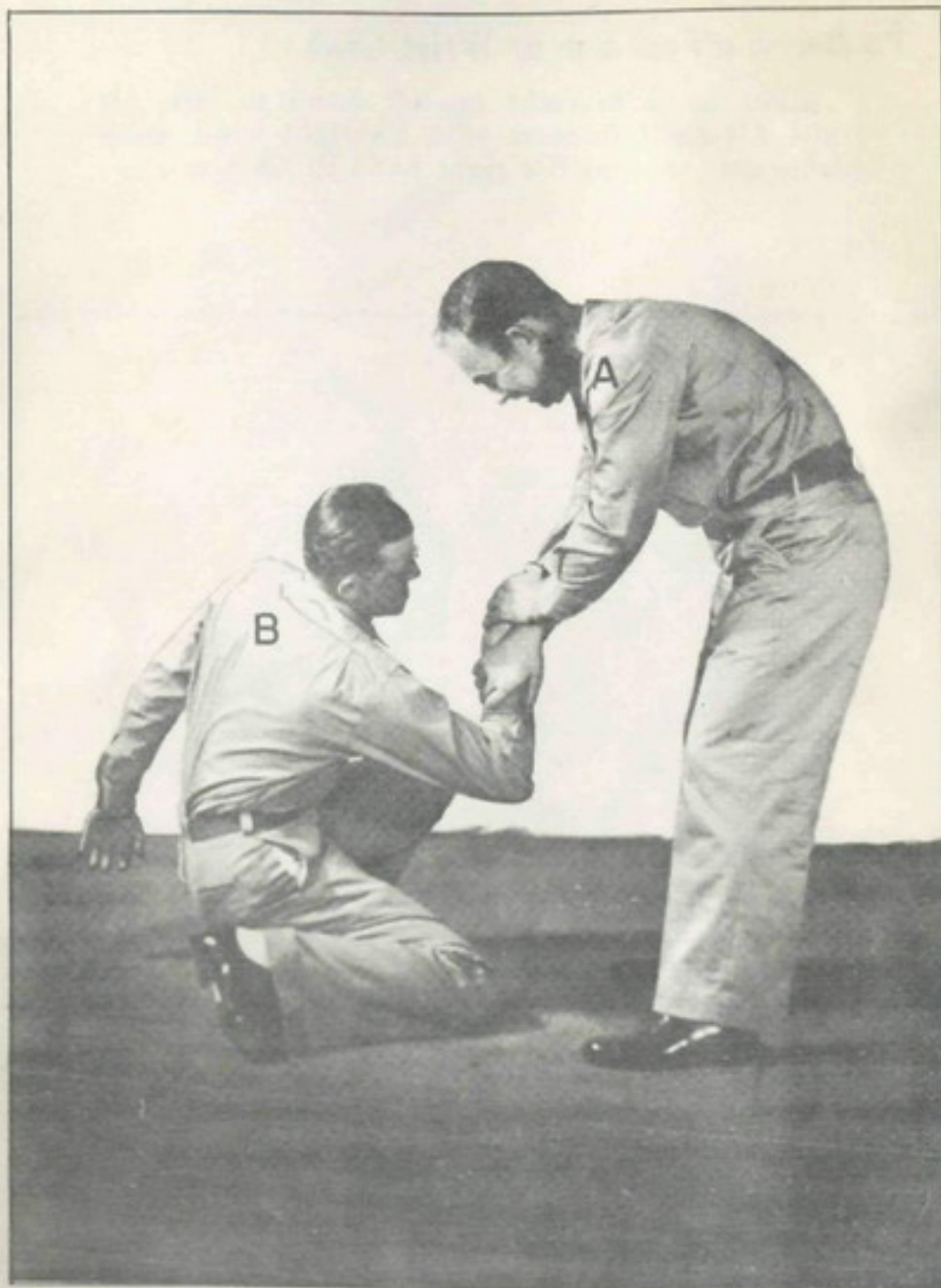


FIG. 15

. . . . with his own left hand, then raising the fingers of the arm grabbed to a vertical position, and crossing them over B's forearm and applying pressure with both hands in a downward direction, A forces B to the floor as in Figure 15.

"Come-Along" or "Carry" Hold

A slaps B on the shoulder with his left hand to attract his attention, then immediately grabs the middle two fingers of B's left hand with his right hand. . . .



FIG. 16

Another "Come-Along"

A grabs B's right wrist with his right hand, jerks B to him, at the same time pivoting to the right on his right foot, while raising B's arm. . . .



FIG. 18



FIG. 17

. . . . He then turns his back to B by pivoting on his left foot, and lifting his right elbow high, slides his right arm over and inside B's left arm, which immediately gives him a backward leverage on B's fingers; in this position (Figure 17) B can be "carried" to any place A desires.



FIG. 19

... This causes B's arm to be deposited on A's shoulder, palm upward (Figure 19), and a little pressure applied in a downward direction by A, using the elbow as a fulcrum could break the arm. B may be conducted any place that A desires.

Defense Against "Black-Jack" or Bottle

B swings over-hand at A with black-jack. A's instinctive move is to raise his hands, which should be done as depicted in the shape of a cross, palms forward, into which B's forearm naturally falls. . . .

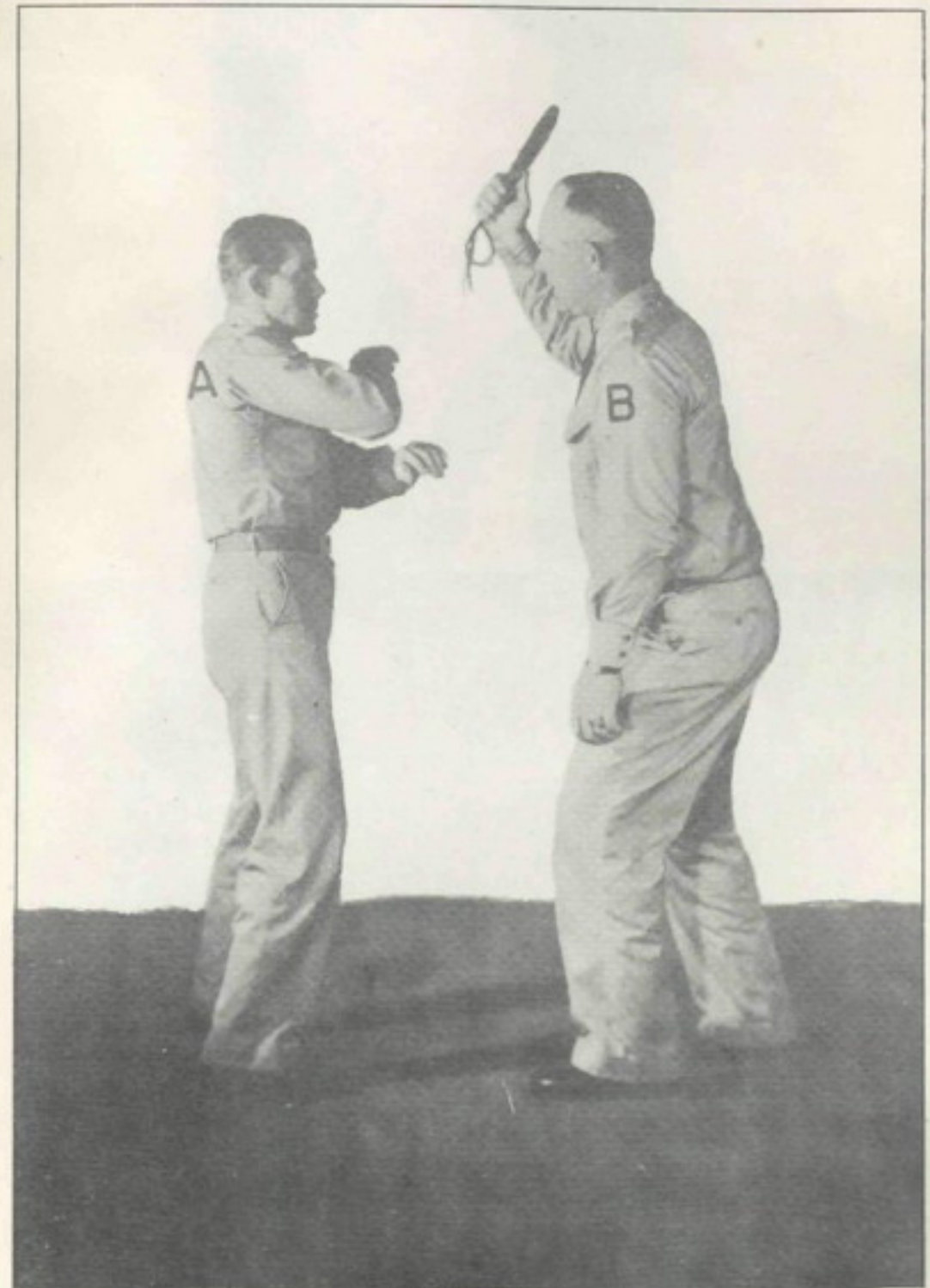


FIG. 20



FIG. 21

... A moves to his own left and at the same time twists under B's arm; ...

... pivoting on his left foot will cause B's arm to twist palm upward (Figure 22), and his body to turn ...



FIG. 22



FIG. 23

... away from A as in Figure 23, from which position A can knock the black-jack out of B's hand by a sharp blow with the heel of his right hand to B's knuckles, or following with a sharp blow to B's elbow either break B's arm, or throw B to the floor, face downward.

Gun Defense With Assailant in Rear

B applies gun to back of A's head with right hand. A raises his arms, hands extended, to the point where his elbow will be on the same horizontal line as the gun. . . .

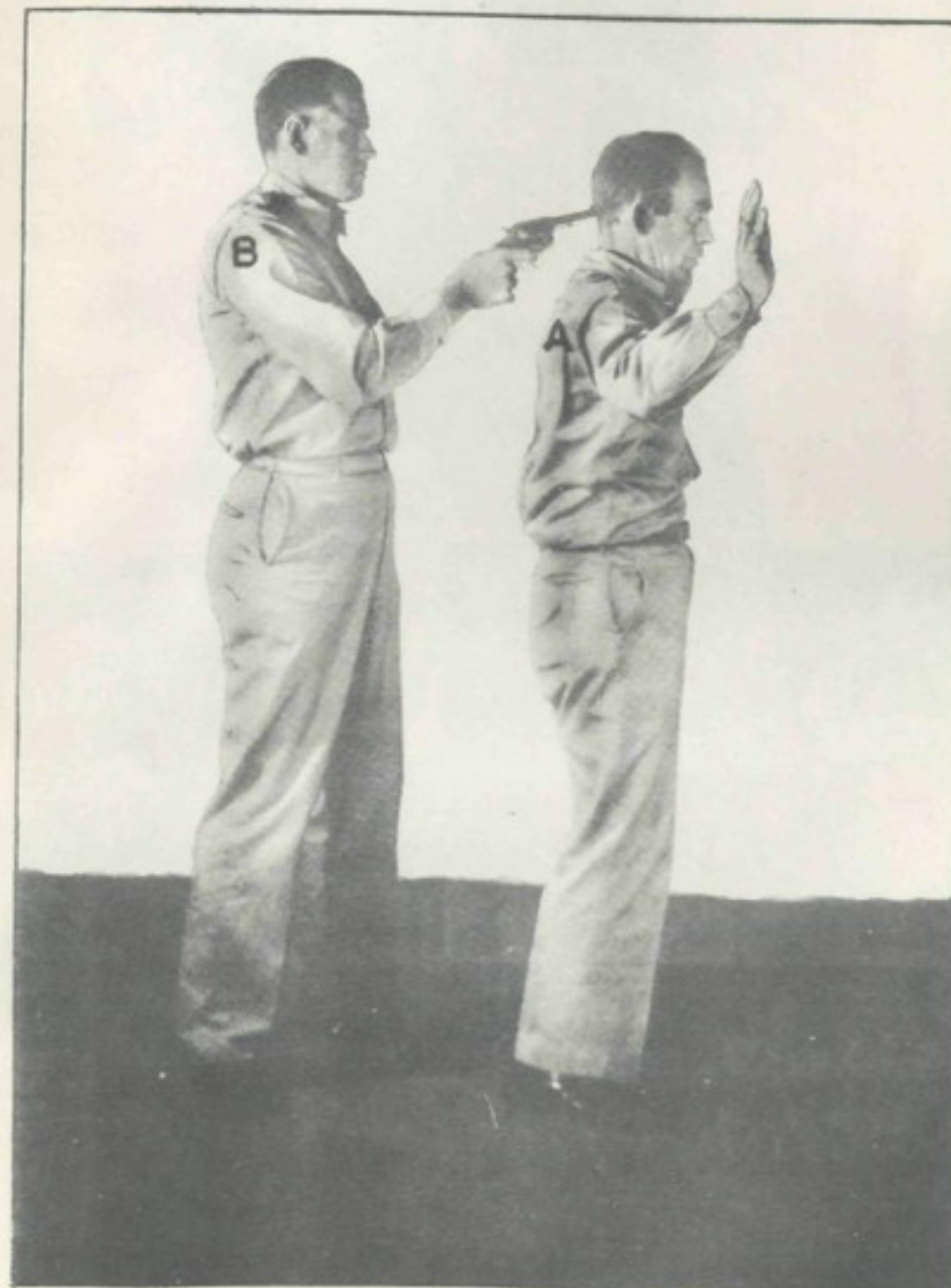


FIG. 24



FIG. 25

... Pivoting on his right foot, and maintaining a rigid arm causes A's elbow to strike B's forearm (Figure 25), knocking the gun out of line with A's head. Then, by whipping his right arm around B's right arm in a clock-wise direction. . . .

... A immediately causes B's arm to travel downward and backward, palm up, at the same time bending B's body forward. By quickly grasping B's right wrist with his left hand (Figure 26) A forces B to drop the gun, or if he wishes, by applying forward pressure to B's elbow with his right hand and backward pressure to B's hand and wrist, A can break B's arm, or throw B to the floor face downward.



FIG. 26



FIG. 27

Gun Defense When Assailant Faces You

B applies gun to middle of A's body with right hand. A raises his arms, hands extended, keeping the elbows at the same horizontal line as the gun. . .

. . . . With a fast sweep downward and outward of his left arm, A strikes B's right forearm with the edge of his left hand, at the same time throwing his body out of line of the gun by pushing away to the right with his left foot. (Figure 28.) A is now in a position out of danger, and . . .



FIG. 28

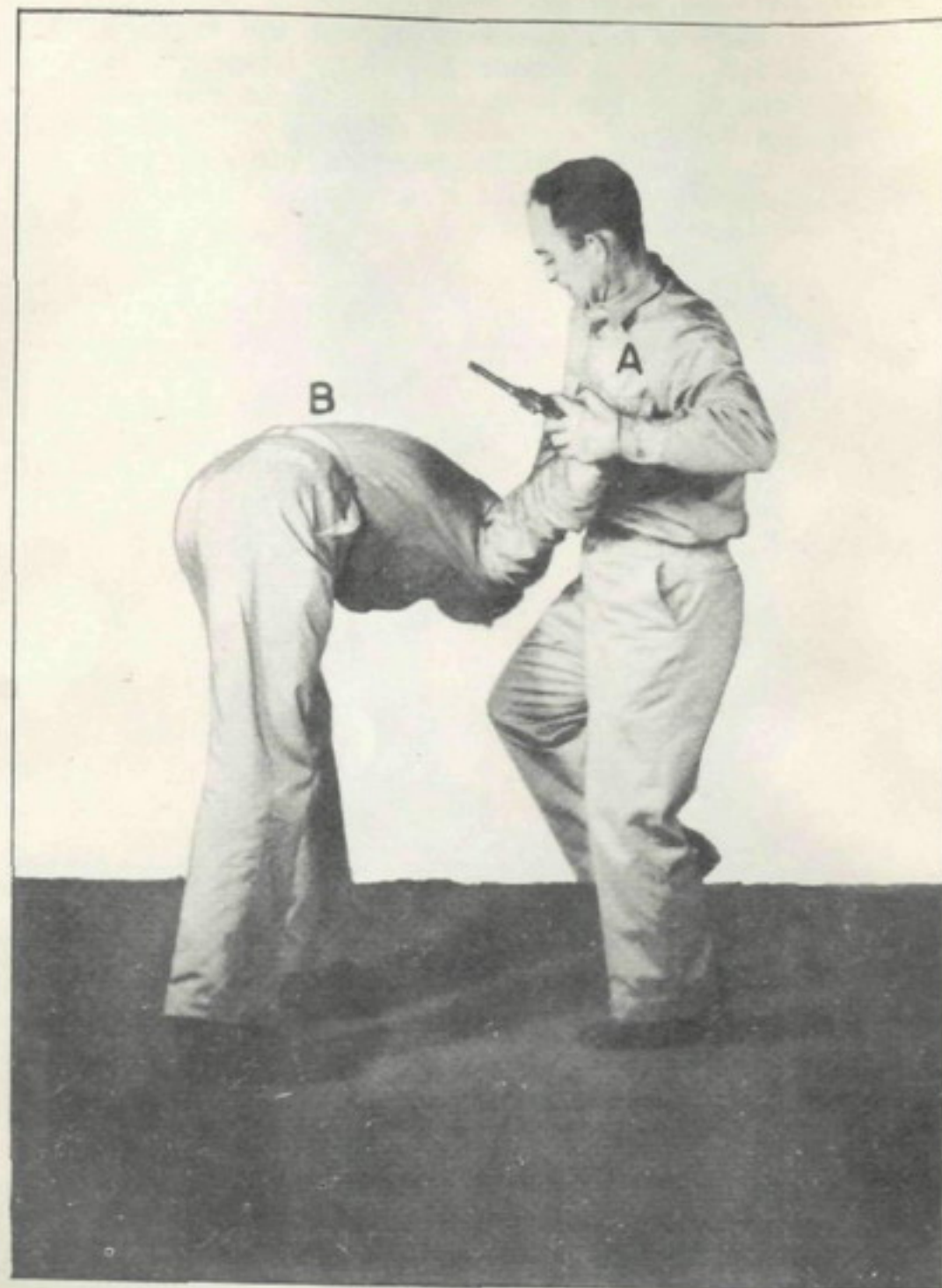


FIG. 29

... by reaching over B's arm with his own right hand can apply the hold shown in Figure 4 (**Basic Hold No. 2**)—right to right.

By striking B's right arm sharply at the elbow, A can break B's arm or throw B on his face. (Figure 29.) If necessary add to this a smash to the face with A's right knee.

Gun Defense With Assailant in Rear

B applies gun to middle of A's back with right hand. A raises his arms, then by quickly pivoting on his right foot and sweeping his right arm quickly downward and backward. A strikes B's forearm



FIG. 30



FIG. 31

... with the inside of his own right forearm. (Figure 31.) Then still pivoting, by reaching over B's right arm with his left hand and arm, ...

... A grasps B's hand with both hands, as depicted in **Basic Hold No. 1**, Figure 2, A causes B to drop the gun. (Figure 32.) ...



FIG. 32



FIG. 33

... Then by twisting B's hand and arm outward in a **Basic Hold** A can throw B heavily to the floor. (Figure 33.)

Knife Defense When Assailant Faces You

B strikes an overhand blow at A with knife in right hand; A throws up his hands in apparent submission,

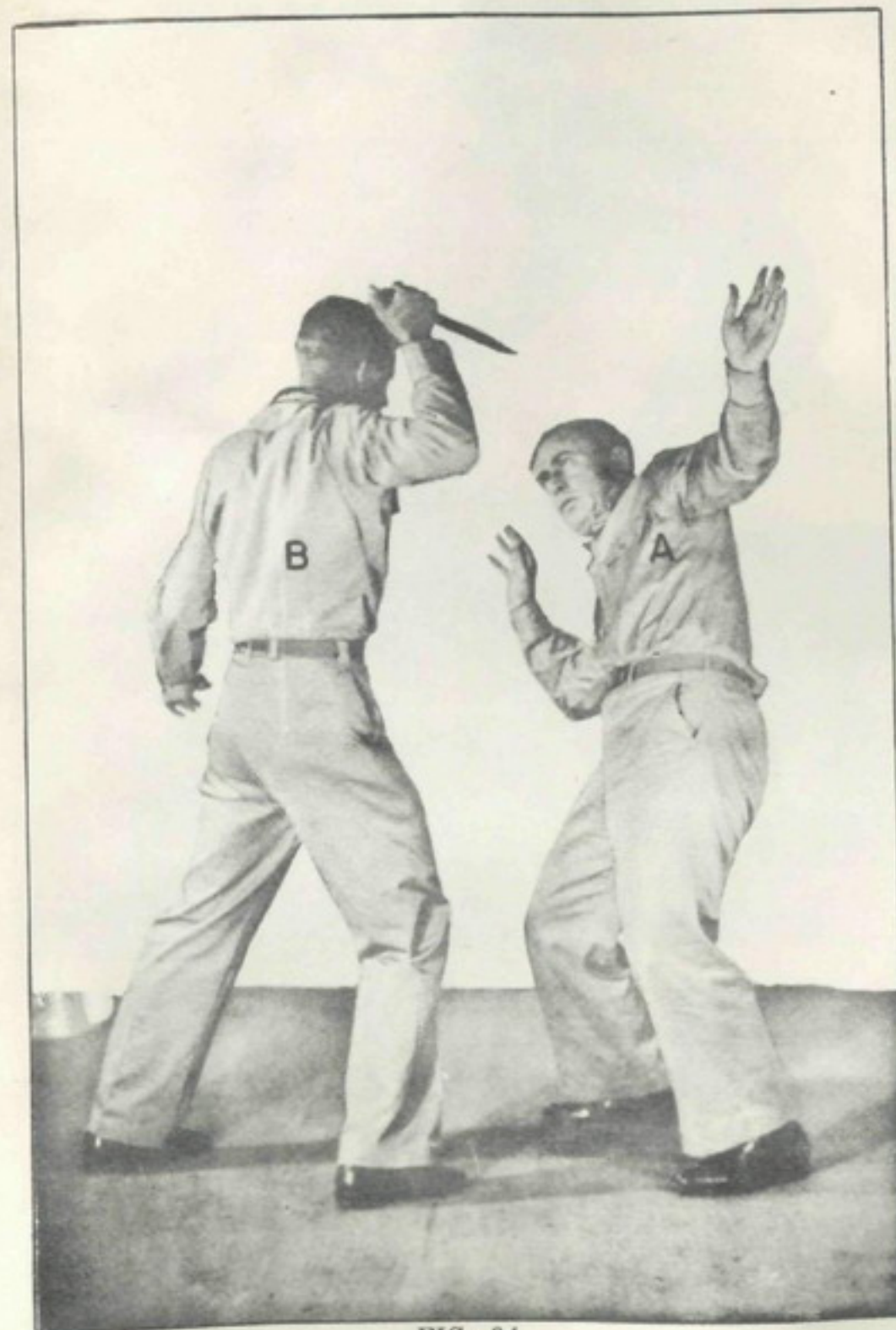


FIG. 34

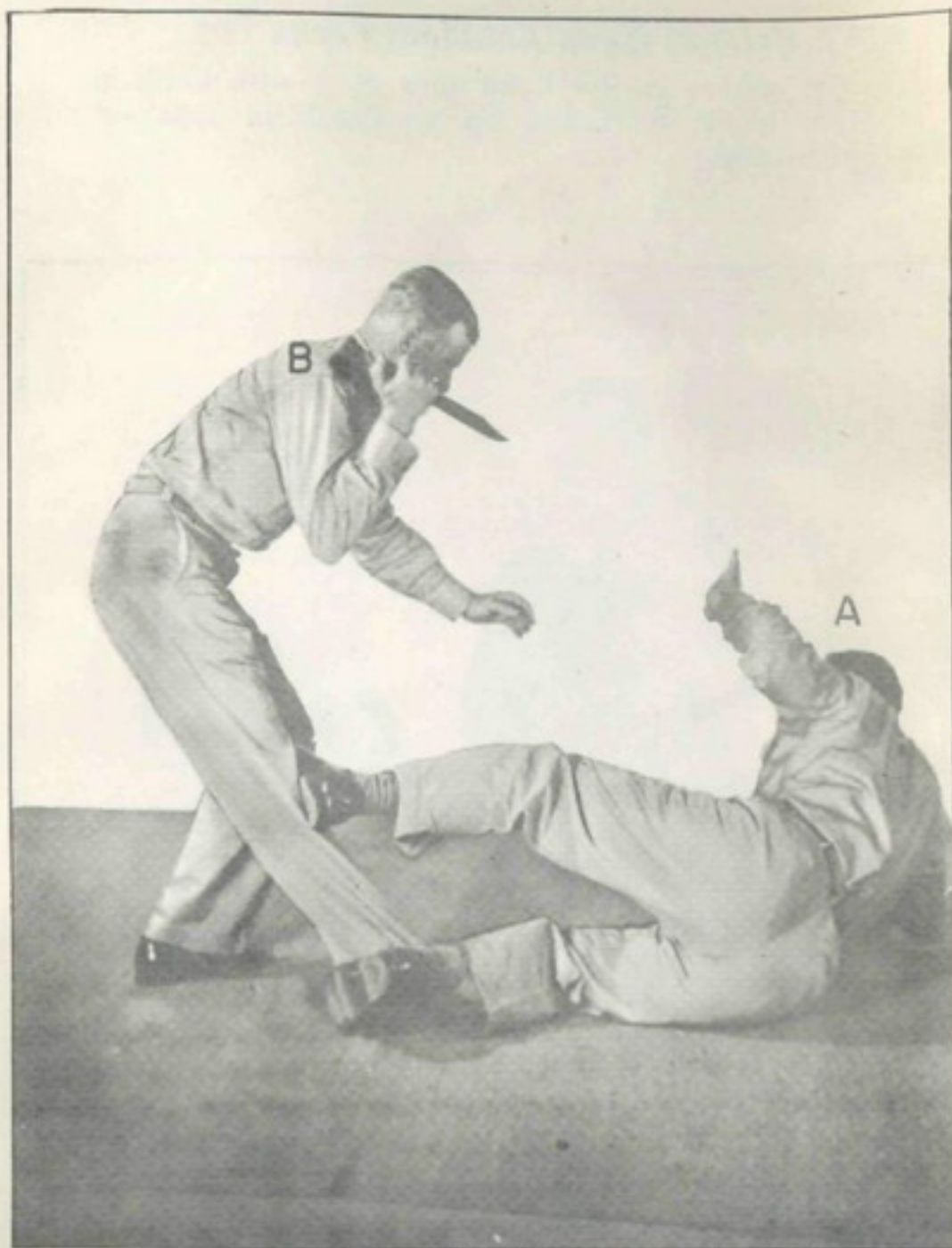


FIG. 35

. . . . quickly drops to floor on right buttocks, hooks his right toe behind B's right heel, and with left foot quickly kicks B's right knee. This will throw B over backward, or if A kicks B severely enough, will break B's leg. (Figure 35.)

Knife Defense When Assailant Slashes at Your Throat

A again throws up his hands as in Figure 34, but this time pivots on his right foot, turning his back to B and falls over away from B on his hands. Then kicking sharply backwards with his right foot to B's groin, A can cause B to fall over backward, or seriously injure him, depending on the force of the kick.

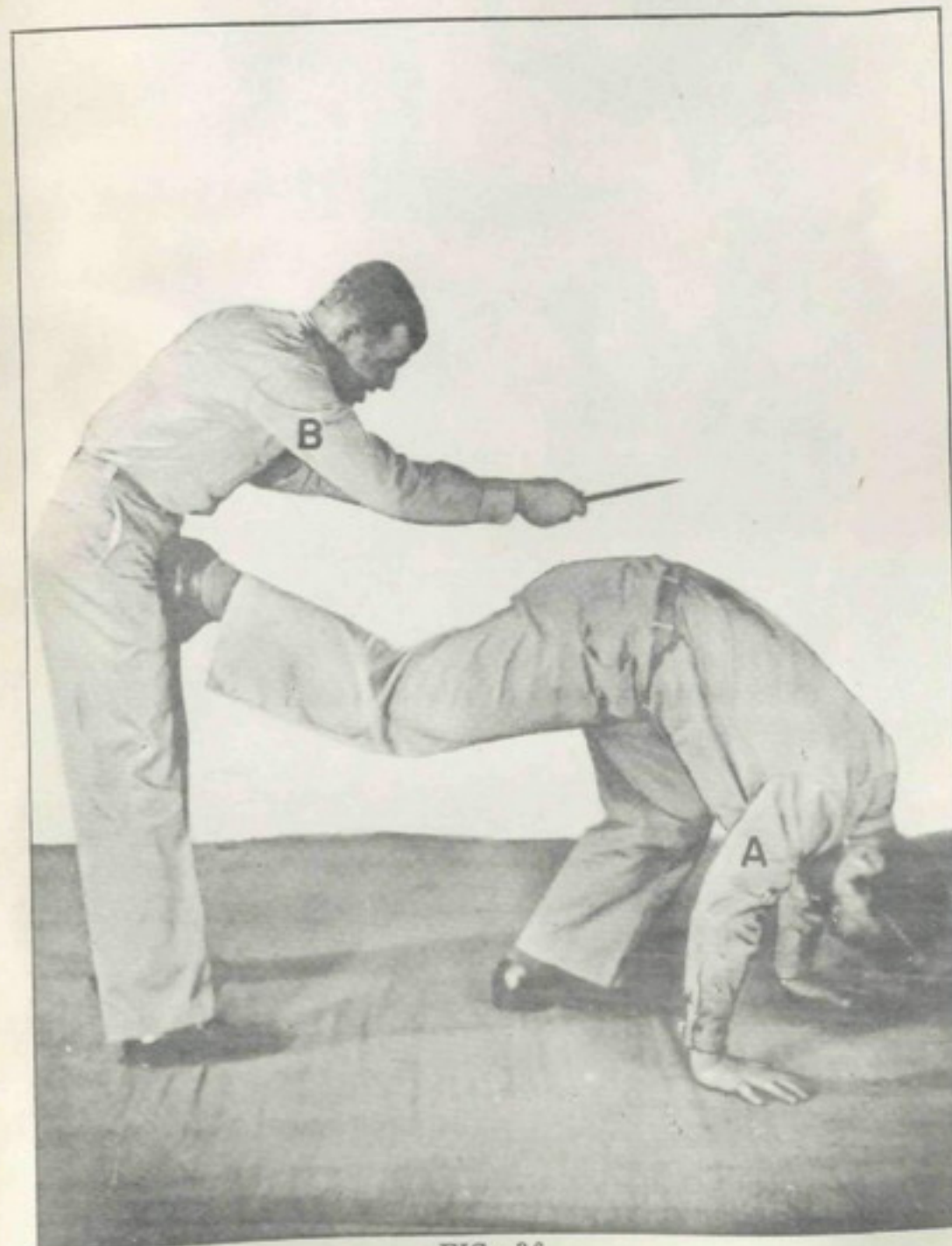


FIG. 36



FIG. 37

Knife Defense When Assailant Jabs at Your Abdomen

B jabs at A's abdomen with knife in right hand. A throws up his hands, immediately pivots on his left foot, at the same time sweeping downward and to the right with his left arm,

. . . . striking B's forearm with the inside of his own left forearm, knocking the knife to his own right, and propelling his body to the left, out of danger. (Figure 38.)



FIG. 38

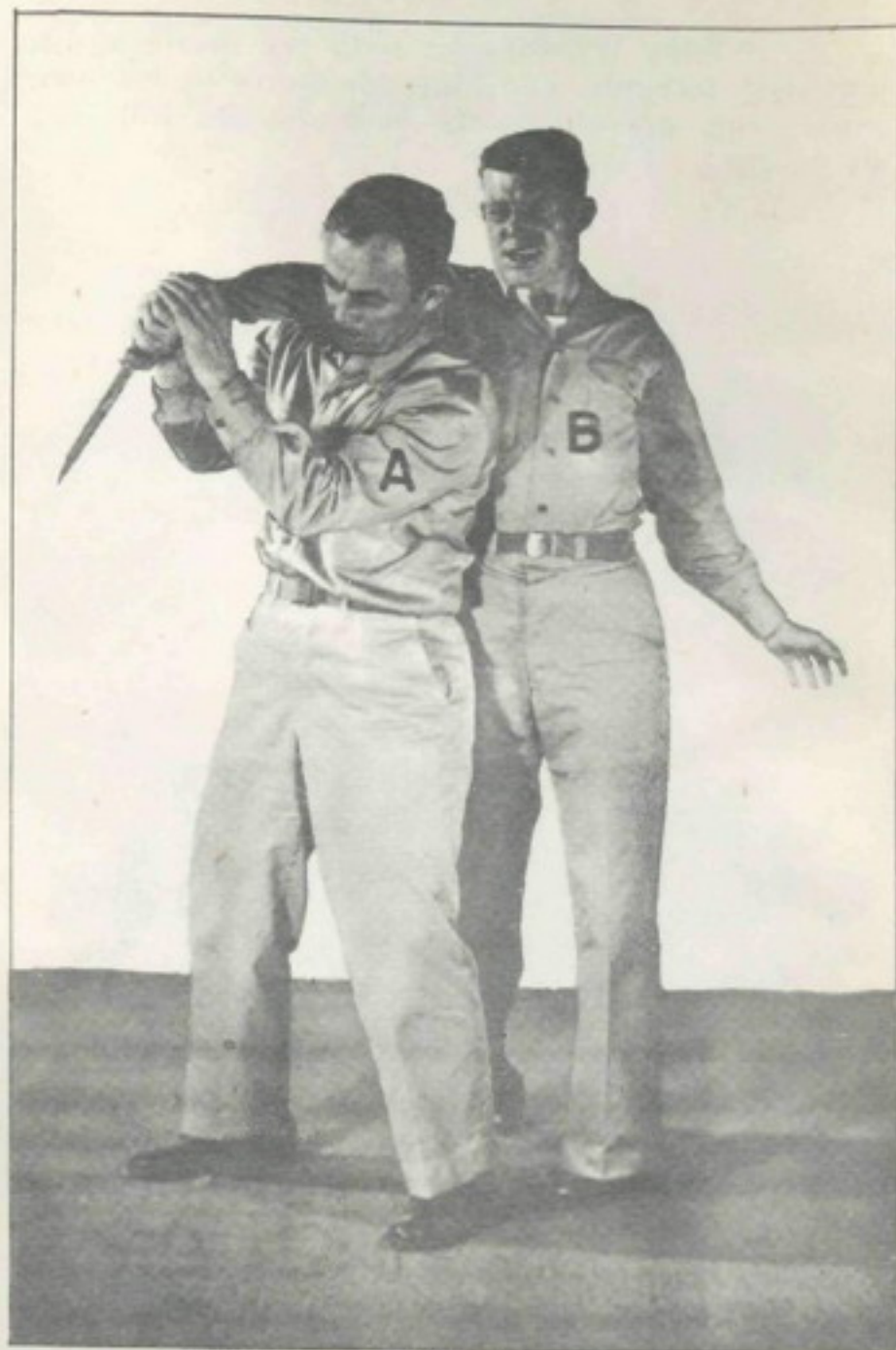


FIG. 39

... Then by again grasping B's wrist with both hands, turning his back to B and raising B's arm over his shoulder, palm up, A forces B to assume the "come-along" position (Figure 39). This last illustration shows a very favorite tactic of the Japanese.

No. 1 Commando Tactic

B has attempted to "knife" A. A has attempted to frustrate this maneuver by the method shown in Figure 39. However, B has countered this move by pressure on A's buttocks with his free left hand and twisting his knife hand palm down with a backward jerk of his knife he would at once cut A's throat. Very dangerous.

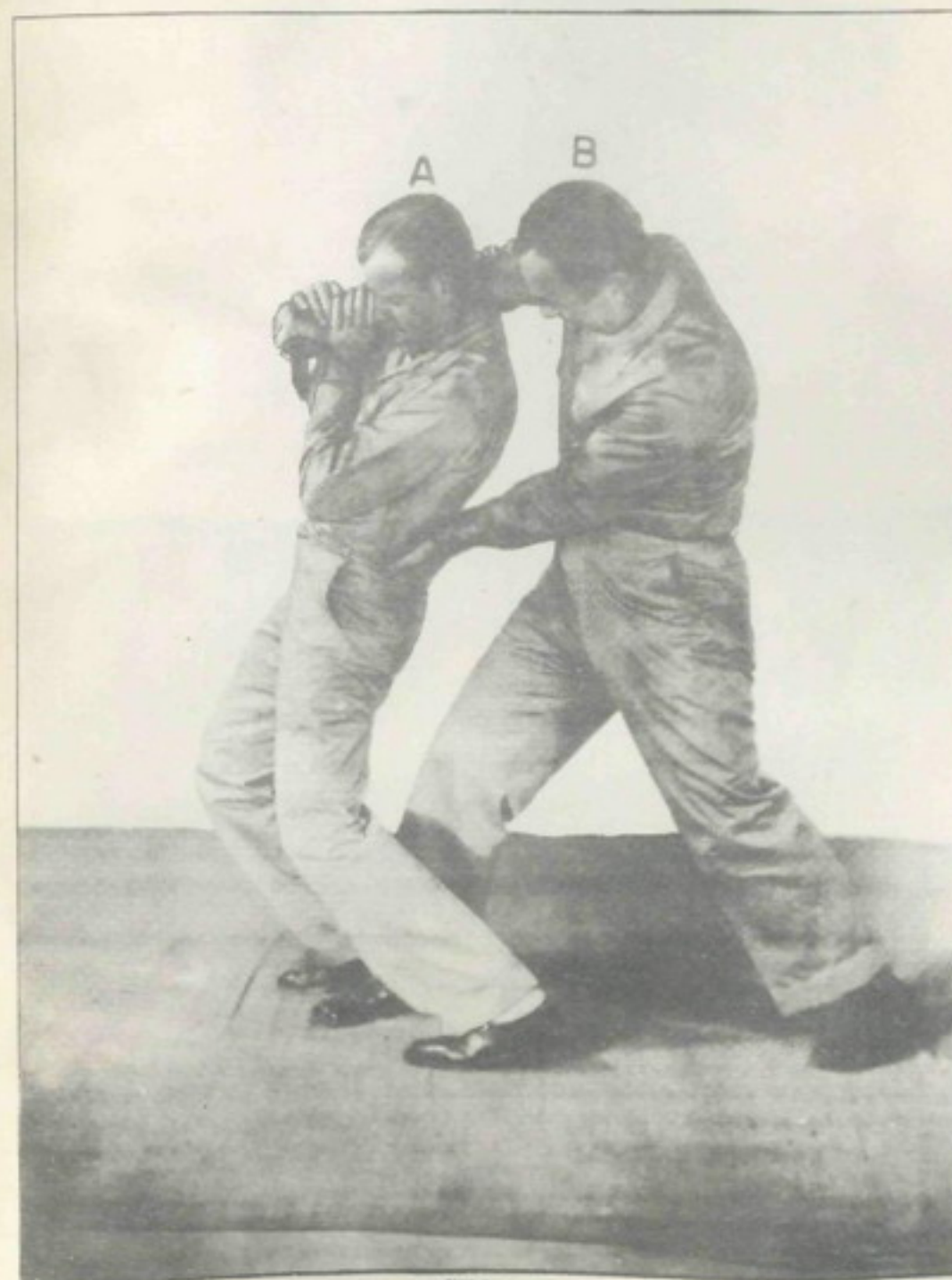


FIG. 40



FIG. 41

No. 2 Commando Tactic

B attempts to choke A by approaching from the rear, wrapping his right arm around A's neck, and taking a firm hold on his own left biceps; his left hand then is placed palm forward to the back of A's head. By pulling with his right forearm and pushing with his left hand on the back of A's head, B could choke A and might break his neck. . .

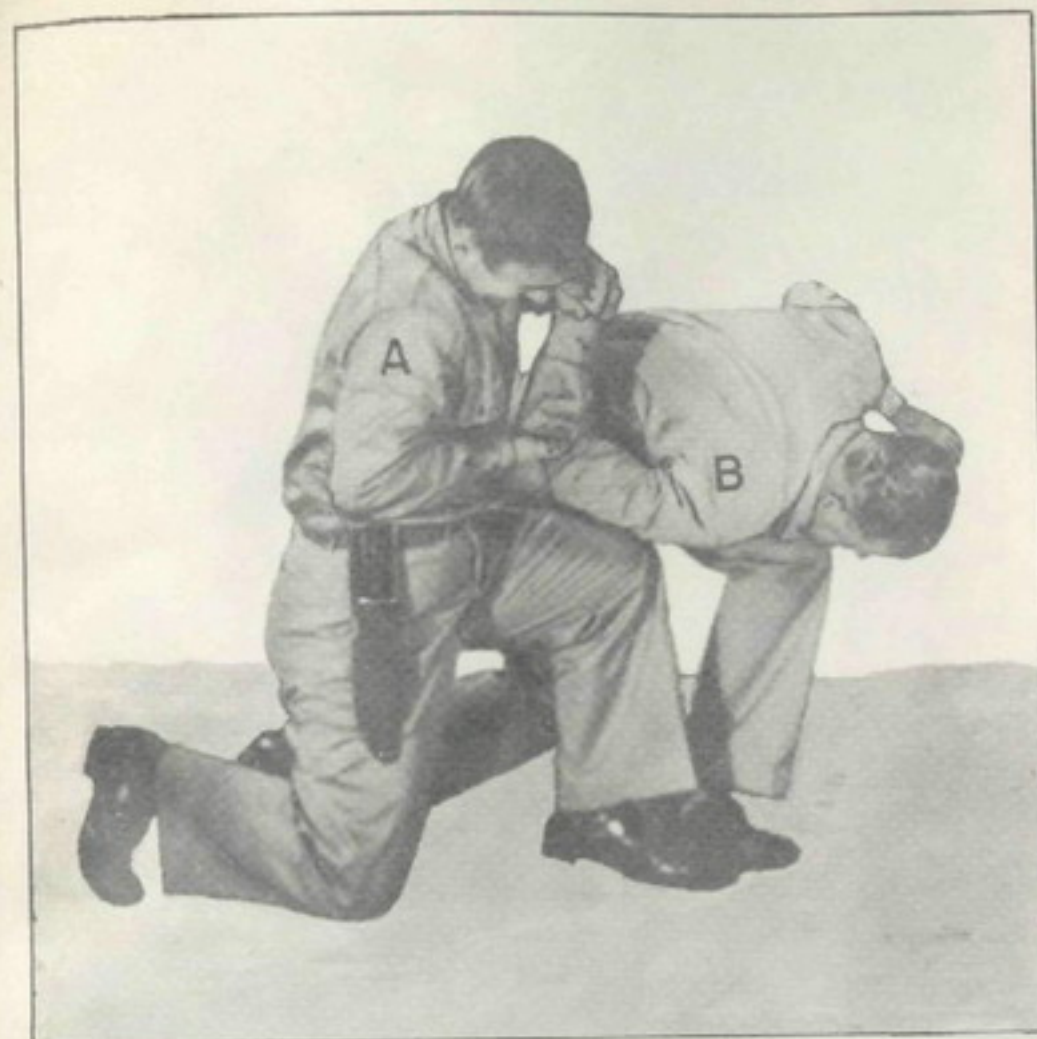


FIG. 42

Counter

A, by reaching up with his right hand and taking firm hold of B's arm immediately above the elbow, at the same time pressing his thumb into B's arm, and taking a firm grip on B's right wrist with his left hand pressing his left thumb into B's right wrist, pulls downward on B's wrist, and pushes upward on B's elbow with his right hand.

This relieves the pressure on his throat, and A now kicks backward with his right foot to B's right shin, at the same time "ducking" backward and to the right out of B's right arm. A still retains his hold on B's right arm, and projects his body to B's right side. A drops to his knee, pushing up on B's wrist with his left hand. This causes B to fall to his knees with his arm held securely behind him. (Figure 42.)

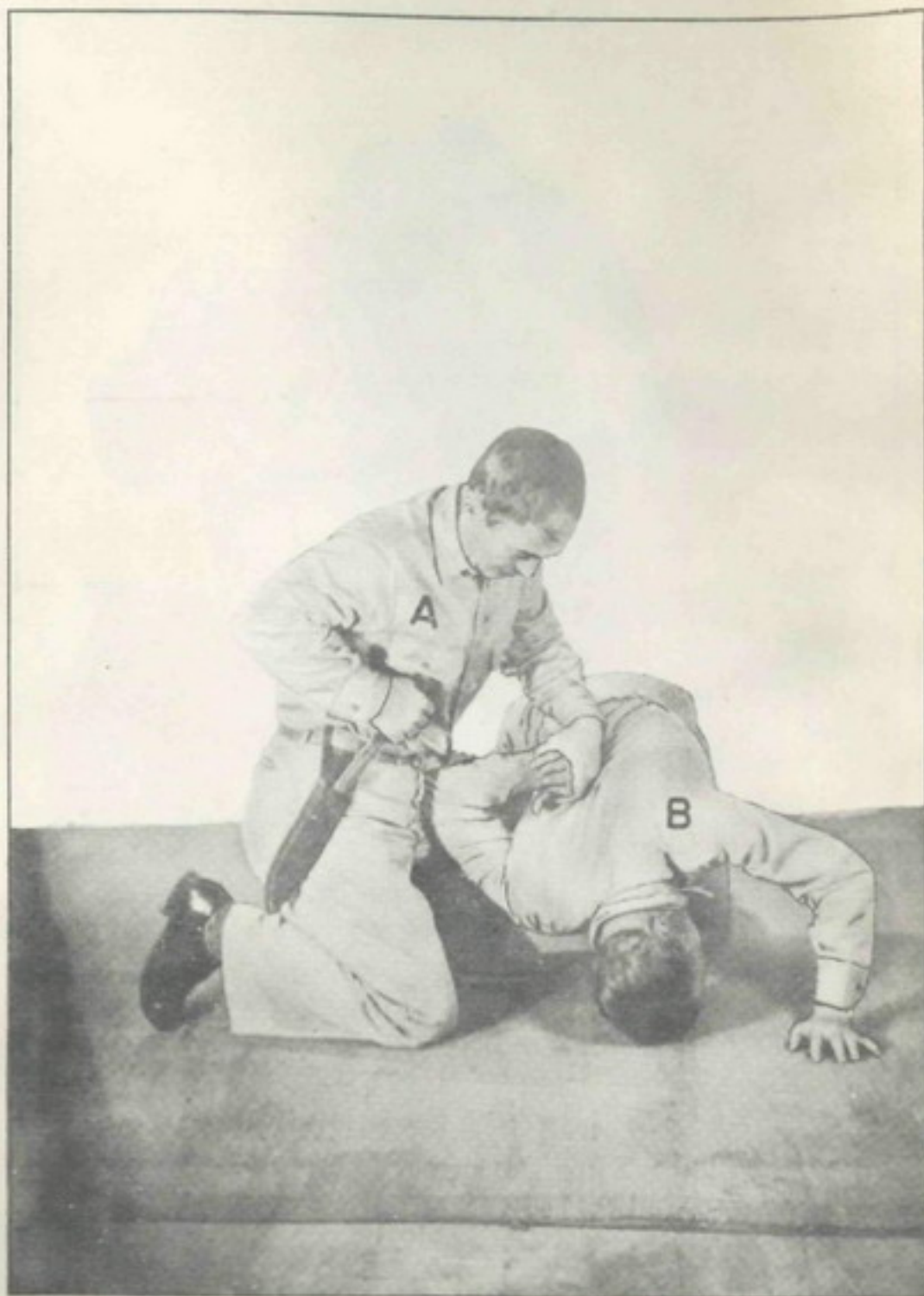


FIG. 43

A applies more pressure to B's wrist which causes B to fall forward and by keeping his abdomen close to B's elbow, and bending B's right hand backward toward his own elbow, A can then use his own right hand for appropriate attack on B. (Figure 43.)



FIG. 44

No. 3 Commando Tactic

Slipping up on an enemy.

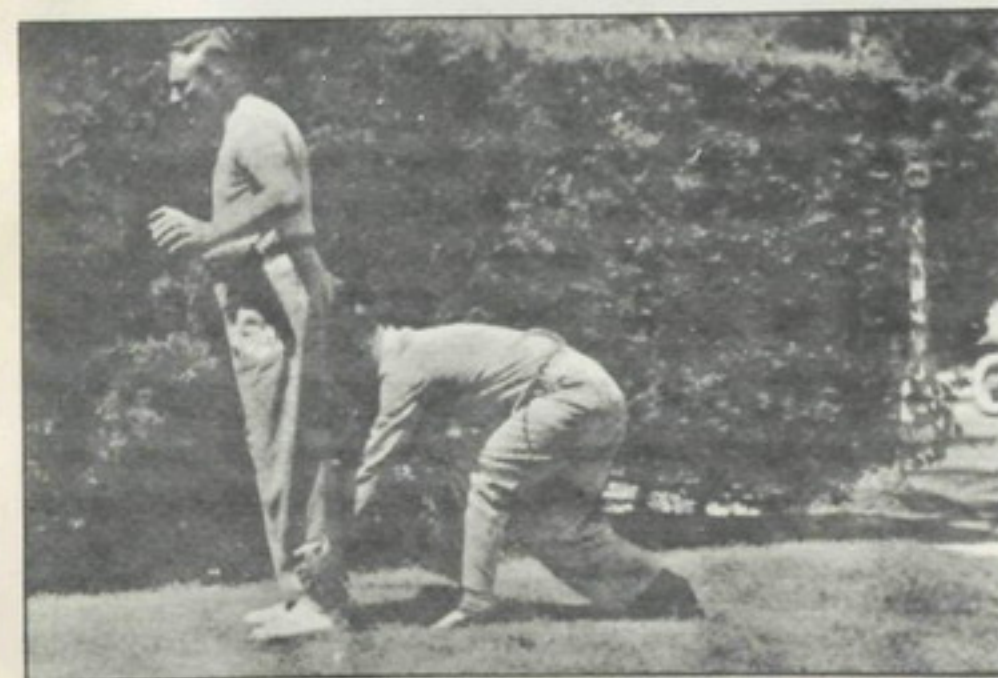


FIG. 45

From a distance of about six feet A jumps toward B from the back, and as his feet land grabs both of B's ankles, and hits B's buttocks with his head. This causes B to fall forward. A releases B's left foot and raises the right leg up by the foot until the shin bone is at right angles to A's right thigh...



FIG. 46

. . . . A swings his right leg outward, forward and inward around B's right leg, placing the right foot inside B's right thigh. Bending forward on his own left knee, A securely locks B in a position from which he can, by bending still further forward on his left knee, either choke B by reaching under B's neck below the chin with his left forearm and pulling upward and backward, or garrote him with a piece of rope by running it under B's neck below the chin and pulling upward and backward on it, at the same time bracing himself against B's right leg.

Defense Procedures for Women



FIG. 47

Defense Against Hip Grab

If assailant grabs you from the front by the hips, grasp both coat lapels with thumbs up



FIG. 48

. . . . pull his coat down over his shoulders—

. . . . quickly wheel assailant around, grab left lapel with your left hand, wrap your right forearm around his throat so that the thumb is directly over "Adam's" apple. Place right foot on upper calf of left leg, behind knee; by pulling backward with the right hand, at the same time applying pressure with the knuckle of the thumb to the throat, and pressing downward and forward with the right foot assailant can be rendered unconscious.



FIG. 49



FIG. 50

Defense Against Purse-Snatcher

Release your hold on purse, grasp assailant's right hand with your own right hand thumb up, and the right wrist with your left hand thumb up. Raise assailant's arm and quickly wheel to the right by pivoting on the right foot; as you do this your head will pass under assailant's right arm and when you have completed the turn you will again be facing your assailant, except that you are to his right, and his right elbow should be resting on your right shoulder, his hand and forearm being bent backward. . . .

. . . . By placing your right leg behind his right leg and pulling downward with both hands assailant can be thrown backward.



FIG. 51



FIG. 52

Defense Against Arm-Grab

Assailant grabs both arms. Immediately grasp both his coat sleeves, and kick the kneecap transversely by turning the toes out. By pulling with the arms simultaneously in order to force assailant's weight on leg kicked, the leg may be broken.



FIG. 53

Defense Against "Bear-Hug"

Assailant grabs you by throwing both arms around waist. Grasp his coat collar with right hand, back upward, just below left ear. Elevate index finger so that the middle joint will press against his neck just under the ear. Simultaneously grasp his right shoulder with your left hand, step to your left, raise right leg and "step" transversely—by turning the toes out—on his upper right calf. . . .



FIG. 54

By pushing downward with the right foot, and exerting pressure against the neck with the middle joint of index finger of right hand assailant can be thrown to the floor, or with enough pressure on the neck, can be rendered unconscious.

Dr. Charles Reid and his charming wife, advanced pupils in the American Art of Self Protection, exercising at their Hollywood home.

Dr. and Mrs. Reid are masters of several hundred holds and throws in the American Art of Self Protection.

Dr. and Mrs. Reid have proven the effectiveness of the Cummings method, deriving great enjoyment while becoming masters in the art.





MODESTO, CALIFORNIA